

Centennial Year

The Cleveland Museum of Art Members Magazine

January/February 2016

# CLEVELAND ART



## IN THIS ISSUE

### Museum Hours

Tuesday, Thursday,  
Saturday, Sunday 10:00–5:00

Wednesday, Friday  
10:00–9:00

Closed Monday

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Members and guests \$6 all day.

### Cleveland Art: The Cleveland

### Museum of Art Members Magazine

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### Magazine Staff

Managing editor: Gregory M. Donley

Senior editor: Kathleen Mills

Assistant editor: Sheri Walter

Education listings: Liz Clay

Performing arts, music, and film:  
Michael McKay

Design: Gregory M. Donley

Gallery game: Vessela Kouzova

CMA collection photography:  
Howard T. Agriesti, David Brichford,  
and Gary Kirchenbauer  
Editorial photography as noted

### Questions? Comments?

[magazine@clevelandart.org](mailto:magazine@clevelandart.org)



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current exhibitions.



**Redon Vase** Heather  
Lemonedes writes about a  
dazzling collection highlight.



**Centennial Loans** Collections  
around the country lend key  
works in celebration.



**Chinese Painting Present and  
Past** A 2011 scroll by Ji Yun-Fei  
is displayed with contemporary  
works and centuries-old fore-  
bears.



**Library Innovation** New  
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have made a great resource more  
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**Special Events** Martin Luther  
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Circle workshops.



**Performing Arts** Tom Welsh pre-  
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**Film** John Ewing discusses Robert  
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**Talks** Lectures and gallery talks  
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James Marshall.



**Fun and Games** Family Game  
Night and other lively activities.



**Studios and Workshops**  
Spotlight on printmaking and a  
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**Gallery Game** Spot the  
differences.

## FROM THE DIRECTOR

Dear Members,

Welcome to our centennial year. Among many initiatives planned to celebrate the milestone is the redesigned magazine you hold in your hands. A short list of new features includes the illustrated table of contents at left, more space devoted to articles from curators and program experts, and a calendar you can pull out and stick on your refrigerator. Let us know how you like it!

I am happy to report that our cooperative relationship with the Kingdom of Cambodia continues to bear fruit. A stone sculpture fragment once owned by the Cleveland Museum of Art and subsequently sent to Cambodia is now back in Cleveland. Using the latest 3-D scanning technology, scientists were able to demonstrate that the 432-pound piece was originally part of Cleveland's famed seventh-century *Krishna Lifting Mount Govardhan*. The museum sent the fragment to Cambodia in 2005 in the hope that it might match another work in Cambodia, but such a match was never found, and research turned back toward the Cleveland sculpture. The 3-D analysis allowed detailed comparison of digital replicas of the fragment and the Cleveland sculpture without needing to have the actual objects in the same laboratory.

It will take some time to physically reconstruct the sculpture, but I can assure you it will be well worth the wait. I am especially gratified that museums half a world apart are working together for the good of art and the benefit of people who now may experience great works made whole again—the statue of the semi-divine monkey hero Hanuman that Cleveland returned to Cambodia last spring and now the more complete Krishna.

Sincerely,



William M. Griswold  
Director



**The Hand that Holds the Mountain** Curator of Indian and Southeast Asian art Sonya Rhie Quintanilla and director William Griswold stand with the missing fragment of the museum's sculpture of Krishna holding up Mount Govardhan.



**Flower Garden (M)** 1922. Emil Nolde (German-Danish, 1867–1956). Oil on canvas; 71.9 x 87.9 cm. Nolde Stiftung Seebüll, Urban 958. © Nolde Stiftung Seebüll

#### Painting the Modern Garden:

**Monet to Matisse** Through January 5, Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery. Examining the role of gardens in the paintings of Claude Monet and his contemporaries, this spectacular exhibition features more than 100 paintings by Impressionists, Post-Impressionists, and avant-garde artists of the 20th century, including Caillebotte, Renoir, Cézanne, Van Gogh, Sargent, Sorolla, Kandinsky, and Bonnard. It reunites Monet's great *Water Lilies (Aga-panthus)* triptych and considers modern paintings in the context of new developments in floriculture and personal pleasure gardening.

Organized by the Cleveland Museum of Art and the Royal Academy of Arts, London. In Cleveland, the exhibition is made possible by an indemnity from the Federal Council on the Arts and the Humanities.

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#### Silent Poetry: Masterworks of

**Chinese Painting** Through April 24, Julia and Larry Pollock Focus Gallery. Drawn from the Cleveland Museum of Art's renowned collection of Chinese paintings and in celebration of the museum's 100th anniversary in 2016, this small but potent exhibition features ten masterworks of Chinese art. A fine assemblage in various subjects and styles, spanning from the Song to the Qing dynasties, provides a visual feast: all are rare treasures and iconic works.

**Imagining the Garden** Through March 6, prints and drawings galleries. Throughout the history of art, artists have made exquisite renderings of the garden. In a selection of 50 drawings, prints, illuminated manuscripts, Indian miniatures, textiles, and decorative arts from the museum's collection, this exhibition transports viewers to cloister gardens of the Middle Ages, Persian love gardens, formal gardens of the Italian Renaissance, Impressionists' backyard idylls, and fantastical oases that exist only in artists' imaginations.

#### Shadows and Dreams: Pictorialist Photography in

**America** Through January 17, Mark Schwartz and Bettina Katz Photography Gallery. The first in-depth exploration of the museum's extensive, beautiful, and unique collection of American Pictorialist photography highlights works from this turn-of-the-20th-century international movement. It was the first concerted, widespread effort to release photography from the constraints of mechanical reproduction and elevate it to the status of fine art.

#### Chinese Landscape Duets of Arnold Chang and Michael

**Cherney** Through February 7, gallery 242. Using two different mediums to create artistic dialogues, Arnold Chang (the painter) and Michael Cherney (the photographer) turn their creative processes into artistic improvisations. A common denominator of the two artists' works is an emphasis on the harmony of abstract and natural rhythms; when their respective art forms are

combined, the rhythms of brush and ink echo the rhythms of nature from which the brushwork is derived.

#### Muhammad Shah's Royal

**Persian Tent** Through June 26, Arlene M. and Arthur S. Holden Gallery. This newly acquired, jewel-like royal Persian tent, an imperial symbol of power and wealth, stars in a special focus exhibition. Visitors can walk into the richly decorated interior of this spectacular 19th-century tent, and in a special video see glimpses of Muhammad Shah's family and imperial hospitality along with the role of tents.

**Pyramids and Sphinxes** February 6 through May 24, Mark Schwartz and Bettina Katz Photography Gallery. This visual feast explores photographers' and other artists' fascination with these enduring symbols of the vanished empire of the pharaohs. As photographic views of these wonders became commonplace, the awe-filled 19th-century views gave way in the 20th century to more cynical, ironic depictions. The show also marks the Cleveland debut of a recent notable acquisition: a stunning image of the portal of the Temple of Edfu by John Frederick Lewis, a great master of Victorian English watercolor.

#### Ji Yun-Fei: Last Days of Village

**Wen** February 12 through July 31, gallery 242. The museum's recent acquisition *Last Days of Village Wen* by the contemporary artist Ji Yun-Fei (born 1963) is the focus of this exhibition in the Chinese painting gallery. *Village Wen* depicts a fictional story addressing environmental issues and mass human migration in contemporary China. Other works in the show include traditional paintings from the collection articulating two recurring themes in Chinese art history—the relationships between past and present and between man and nature.



**The Readers (Letitia Felix and Julia Hall McCune)** 1897. Clarence H. White (American, 1871–1925). Platinum print with pencil; 18.6 x 10.7 cm. Gift of John Flory, Elizabeth Flory Kelly, and Phoebe Flory 1980.134

#### COMING UP

##### Pharaoh: King of Ancient Egypt

Opening March 13, featuring treasures from the British Museum.

# Bits of Rainbows

## Odilon Redon's *Vase of Flowers* and the power of enlightenment

### NEXT PAGE

#### **Vase of Flowers** 1916.

Odilon Redon (French, 1840–1916). Pastel; 84.1 x 58 cm. Bequest of Leonard C. Hanna Jr. 1958.46

At first glance, Odilon Redon's 1916 pastel *Vase of Flowers* may seem essentially decorative: a bouquet of anemones, tulips, sprays of a flowering shrub, yellow daisies, and baby's breath celebrates the beauty and abundance of nature. All extraneous details of place and setting have been eliminated; only a delicate modulation of hue in the background indicates the tabletop. Redon's bouquet transcends the bourgeois interior; the flowers seem like those glimpsed in a dream. The artist's rapturous flower pictures dominated the last decade and a half of his career and provided his greatest commercial success, but works such as *Vase of Flowers* surpass jewel-like color and shimmering surfaces. A rich spectrum of scientific and spiritual influences captivated the artist in his formative years and reverberated throughout his career.

Redon's interest in plants and flowers began in his youth. A child of wine producers, he grew up on

#### **Heather Lemonedes**

Curator of Drawings

the family vineyard of Peyrelebadé, northwest of Bordeaux. He sketched from nature along the dunes of the Atlantic coast and in the marshes of the Landes, becoming sensitive to the fluctuations in weather, light, and temperature that affected the grape harvest. When he was 20, Redon met the botanist Armand Clavaud, a tireless cataloguer of plant species of the Bordeaux region and a talented draftsman who illustrated his own *Flore de la Gironde*, a compendium of flowers published in two volumes in 1882 and 1884. Clavaud taught courses on botanical drawing at the Jardin Botanique, illustrating his observations on large placards—sometimes with real vegetal matter affixed to the surfaces—that illuminated botanical processes for his audiences of amateur enthusiasts. These meticulously rendered drawings providing detailed descriptions of invisible processes sparked Redon's youthful imagination. He made detailed naturalistic renderings of plants and flowers that rivaled botanical illustration.

In step with contemporary Darwinian theory—*The Origin of Species* was published in 1859—in the early 1860s Clavaud became known for his progressive research, particularly his investigations of a particular species of algae gathered from the marshlands of Bordeaux that exhibited both plant and animal properties. The idea of hybridity fascinated Redon, who marveled: "[Clavaud] worked with the infinitely small. He searched . . . within the imperceptible world for that life which lies between plant and animal . . . this mysterious element that is animal being a few hours a day and only under the effects of light." The search for the origins of human life, and for organisms that shared animal and plant characteristics, became one of the primary scientific quests of the 1860s. The idea that the origins of humankind could be found in simple botanical specimens percolated in Redon's imagination for years before finding expression in his art. Lithographs such as *La Fleur du marécage un tête humaine et triste* (*Homage to Goya: The Marsh Flower and a Human and Sad Head*), from 1885, were among the first to articulate Redon's fascination with human origin in unconscious nature.

Clavaud's philosophical and spiritual teachings ultimately proved as influential to Redon as the

#### **Vase of Flowers** c. 1905.

Odilon Redon. Oil on fabric; 73 x 59 cm. Gift of Roberta Holden Bole 1935.233





botanist's scientific work. Pantheism appealed to Clavaud; he admired the 17th-century philosopher Benedict Spinoza, who believed that God was to be found in the study of the minutiae in nature. For Spinoza, God and nature were identical: deity was in the here and now, not transcendent. Clavaud regarded nature with awe, and believed in the possibility of an underlying universal harmony. It was not until after Clavaud's death in 1890 that Redon found a way to fuse botanical references with spiritual life. Around 1900, after forging a friendship with the Naturist poet Francis Jammes, who like Redon had been a protégé of Clavaud, an iconographical breakthrough occurred in his work. Vibrant blossoms and foliage, illuminated with an otherworldly light, began to fill his pastels and paintings. That Redon returned to an intensive study of botanical themes in his mature career suggests the continued influence of Clavaud's scientific and pantheistic teachings in his artistic consciousness. Jammes recognized the underlying aspects of spirituality in his friend's still lifes: "Each flower is a summary of its total being—inner structure, color, and scent. It transforms itself into the messenger of innumerable nuances."

Redon's paintings and pastels of flowers were recognized by contemporary critics as symbolizing the power of enlightenment. George Athénas and

Aimé Merlo, two cousins from the Island of Réunion, moved to Paris in the late 1890s to launch themselves onto the literary scene. Writing under the nom de plume "Marius-Ary

Leblond," they emphasized the spiritual aspects of Redon's bouquets, describing his flowers as suggesting "initiation into wisdom and truth," and his palette as having "religious resonance." Other critics recognized the allusions to the intersection of plant and animal life in Redon's flower paintings. The Belgian poet and critic Félicien Fagus associated Redon's imagery with "humanized transformations of reality, developing eyes, faces, tentacles [hovering] between faces and flowers and spots of light."

Spartan in detail but rich in luminosity, Redon's still lifes with flowers—including the pastel *Vase of Flowers* (1916) and the earlier oil painting *Vase of Flowers* (c. 1905)—unite the earthly and the ethereal. The artist frequently selected handcrafted stoneware or glazed ceramics to contain his floral arrangements. Heavy, earthy vessels as in *Vase of Flowers* (c. 1905) have been interpreted as suggest-

**"Humanized transformations of reality, developing eyes, faces, tentacles [hovering] between faces and flowers and spots of light"**



**La Fleur du marécage un tête humaine et triste (Homage to Goya: The Marsh Flower and a Human and Sad Head)**

1885. Odilon Redon. Lithograph; 27.5 x 20.5 cm. Gift of the Print Club of Cleveland 1927.344.2

ing the material body or "head" from which luminous, ethereal flowers, or "thoughts," spring forth. Redon's portraits of the period, such as *Violette Heymann* (1910), in which a kaleidoscopic cloud of blossoms wafts around the head of a young woman seemingly lost in a state of reverie, confirm this reading of flowers as a projection of abstract thoughts, spirituality, or femininity.

Many years after Redon's death, in a passage astonishing for its poetry and sensitivity, the Surrealist André Masson marveled over the marriage of fantasy and imagination in Redon's flower pastels:

[Redon] made a collection of bits of rainbows, dust from stars and suns. He memorized the growth of plants, the way a petal falls, the sleep of the chrysalis. But he used this "botanist's arsenal" to disclose mutations which he discovered in a light of fear and wonderment. Even his most reassuring bouquets suddenly will tear through their apparent repose, become astral vertigo, spurt and decline—a mystery.

It stands to reason that the anemones in Redon's *Vase of Flowers* (1916)—depicted here in a deep violet variety—were among the artist's favorite flowers; their centers suggest human eyes. ■■■

# Centennial Loans

**Peer institutions celebrate the Cleveland Museum of Art's birthday by lending major works for display in the galleries**

When the Cleveland Museum of Art first opened its doors to the public in 1916, museums around the country welcomed the arrival by lending works of art to the fledgling institution for a special inaugural exhibition (see the photo on the back cover). Now, as Cleveland celebrates 100 years during which our collection grew to such prominence that we have more often been the lenders of works to other museums, we again welcome some visitors to our galleries.

Over the course of the next 14 months, more than a dozen works of art will be installed in the permanent collection alongside Cleveland's own masterpieces. Among those appearing in the first round is the cover image in this magazine, a fine portrait by Titian from the J. Paul Getty Museum,

**Debbie Gribbon**  
Interim Chief  
Curator

on view in gallery 217 beginning January 2. Also appearing this winter and spring are Kerry James Marshall's *Bang* from the Progressive Art Collection (in gallery 229, also January 2), a Congolese/Luba kifwebe mask from the Seattle Art Museum (March 14), and Marcel Duchamp's *Nude Descending a Staircase* from the Philadelphia Museum of Art (April 1). Watch these pages for future installments. This initiative offers Cleveland audiences a chance to see works they might otherwise need to travel hundreds or thousands of miles to see, while also expressing how our nation's community of museums works together to bring the power and beauty of art into people's lives. We are grateful for the opportunity to collaborate, now and in the future, with our peer museums around the country. 🏠

**Bang** Kerry James Marshall (American, born 1955). Acrylic and collage on canvas; 103 x 114 in. Courtesy of the Progressive Corporation. © Kerry James Marshall. Courtesy of the artist and Jack Shainman Gallery, New York. Centennial loan from the Progressive Corporation



# Last Days of Village Wen

Tensions and contradictions abound in the work of contemporary artist  
Ji Yun-Fei



**Last Days of Village Wen** (detail), 2011. Ji Yun-Fei (Chinese, born 1963). Ink and color on paper; 37.8 x 953.2 cm. The Severance and Greta Millikin Purchase Fund 2012.99

## EXHIBITION

### Ji Yun-Fei: Last Days of Village Wen

February 12–July 31,  
Gallery 242

The concept of showcasing contemporary art in relation to its inherited cultural tradition has sparked many interesting exhibitions in recent years. Not merely a fashionable juxtaposition of past and present, this kind of curatorial experimentation serves to effectively articulate the complex and multifaceted relationships between traditional and contemporary works. In the case of Chinese painting, the relationship between past and present often goes beyond the technical aspects of using brush and ink for individual expression. It involves a broader sphere, which requires a deeper understanding of the artist's place within the contexts of history and culture. The art of Ji Yun-Fei provides a fascinating case study.

Ji's artistic conceptions, though prompted by contemporary events and experiences, find echoes in traditional elements borrowed from history, myths, and collective memories. Whether commenting on current events with traditional Chinese art language or using the past as a satire of the present, he is interested in how tensions and contradictions heighten our ability to observe and understand.

**Anita Chung**  
Former Curator of  
Chinese Art

*Last Days of Village Wen*, acquired by the museum in 2012, looks at the contemporary issues of environmental degradation and human migration. Using the traditional scroll format, Ji takes us to a fictional village that faces problems of water shortage, home evacuation, and migration. He inscribes the title *Wen cun ji shi* (Documentary of Village Wen), exploring the ambiguity between fiction and reality.

The scroll begins with a seemingly tranquil environment, like a retreat borrowed from a traditional Chinese painting. But the residents of Village Wen are not free of the cares of the world. They slowly pack their belongings, waiting for their move. Sitting amidst a disorderly array of material possessions, they have no expectations of fulfillment—an ironic twist to the traditional ideal of contemplating in nature to escape the dusty world. Whereas the fisherman-hermit in a typical Yuan literati painting symbolizes leisure and humble seclusion, the depressing scene of Village Wen points to the loss of this natural retreat as a promise of peaceful life. The old idea of harmony with nature is no longer upheld.

According to the artist's colophon, the villagers face a water crisis, including drought and pollution.



The few who did not want to look for jobs in cities had decided to raise fish in addition to growing crops. But it has not rained for months at Village Wen. The drought has dried up the riverbed and the crops are stunted. After a downpour, the polluted river flows again. No one anticipates that all the fish that have been raised for years will suddenly die overnight.

The second scroll offers a more dramatic development of this story. Out of their lands, the migrants struggle to eke out a meager existence. They are swept away by a vortex of violent winds and float in voids. Peddlers snap up a cartload of tools for sale but are evacuated by a city cadre. Animals and monstrous beasts drift along; ghosts and skeletons return; threats and hazards abound.

This work compels us to meditate on the human condition in the face of environmental degradation

and displacement. The story addresses China's water crisis and the highly controversial South-North Water Diversion Project, an ambitious hydro-engineering project involving a network of canals and tunnels de-

signed to transfer water from the Yangzi River in the south to the arid north. Ecological impact aside, this project incurs massive human migration under the "residents resettlement scheme."

*Village Wen* is also a contemporary story of migration. Most fascinating is the artist's attempt to emphasize the uncertainties and disorientation that result from the migration process. To communicate this story Ji reverts to past experimentations, borrowing the grotesque images he invented for earlier works, especially his history paintings, to reiterate the sober human experiences repeated

throughout history. Deformed humans, wandering ghosts and skeletons, hybrid creatures, and mutated species—Ji has devised a rich repertoire of bizarre and fantastic images with which he creates hallucinatory and thrilling dramas as critiques of human brutalities and moral decrepitude in modern China.

Inspired by the ghostlore of ancient writers and folk stories transmitted orally in villages during his childhood, Ji fully explores the ghost's critical and creative potentials for satire. The subtle use of satirical metaphors was a common expressive strategy in classical Chinese literature and painting. The late 13th- to early 14th-century masterwork *The Lantern Night Excursion of Zhong Kui* by Yan Hui in the museum collection is an example.

Ji's concerns have always centered around the impact of China's grand social programs on the lives of everyday people and the environment. Earlier, he created series of works on the Three Gorges Dam, the Cultural Revolution, and the Great Leap Forward. *Public Grain*, for example, addresses human exploitation of Mother Earth under the Communist directive of producing "more, faster, better, and cheaper" during the Great Leap Forward. Ji's human figures often appear despairing and lost in their environments. They are based on his life sketches and modeled after a subgenre of Chinese figure painting devoted to impoverished street characters and beggars.

As we explore the multitude of roles that tradition plays in the contemporary art in this exhibition, we also notice the various ways that ancient and contemporary artists deal with the ever-changing world around them. Most revealing of all are the contrasts in their outlooks on life, which highlight modern society's increasing detachment from ancient notions of harmonious relationships between people and nature. ㊦

**The subtle use of satirical metaphors  
was a common expressive strategy  
in classical Chinese literature  
and painting.**

**Last Days of Village Wen**  
(detail)





**The Lantern Night  
Excursion of Zhong Kui**

late 1200s–early 1300s. Yan Hui (Chinese, c. 1250–c. 1300). Handscroll; ink and slight color on silk; 25.7 x 904.4 cm. Mr. and Mrs. William H. Marlatt Fund 1961.206



**Public Grain** 2004. Ji Yun-Fei. Color etching and aquatint; 92.5 x 72.6 cm. Gift of Judith and James A. Saks 2005.257



# A Culture of Innovation

The Ingalls Library and Museum Archives continue to grow and evolve

The beginning of the New Year and the celebration of the museum's centennial is a fitting moment to reflect on some of the rapid changes that have occurred in the Ingalls Library and Museum Archives since settling into our current facility in 2006. Our beautifully lit and serene setting is the perfect place to sit and work or to browse current journal and newspaper offerings, and of course we continue to provide comprehensive research assistance. Just as significant, however, are the innovations that go on behind the scenes and shape our evolving approach to sharing resources with the public.

The museum's founders deemed it crucial to have a library on-site in order to provide high-quality, pertinent information on the museum's art objects. Today, in our complex and information-rich society, this is even more important than it was in

**Betsy Lantz**  
Director of Library  
and Archives

1916 when we opened with 600 volumes and one librarian. The move into the renovated Breuer building took place in a decade marked by significant technological advances, changes in information-seeking behavior, and an increased interdisciplinary approach to art historical research. We knew that progress meant shifting our focus from amassing large, historic collections to making the access and discovery of information a priority. We also realized that providing such access demanded an ability to respond flexibly to our researchers and other visitors, working with them to facilitate success whether related to an exhibition idea, new acquisition, publication, program, grant proposal, student art history paper, or general art question of interest.

By 2006 the demand for our popular and extensive collection of general art images was declining



due to the availability of images on easy-to-use sites such as Flickr, Google Images, and Artstor. However, the unique images we had gathered over the history of the image collection, particularly those related to the museum's collection of non-Western art, remained relevant. Today you can find an image of a Nigerian wooden sculpture from the Horniman Museums and Gardens Collection, not in Artstor or the Horniman's own collection online, but in our publicly accessible database on the library's website.

In 2007, two decades after we became one of the first US museum libraries to transfer information from drawers and drawers of 4 x 6-inch cards into an online catalog, we migrated to a new online system. This system included new modules that unified our accounting practices with all the standard library functions—buying books or journals, checking a book in or out, inventory, etc.—and the online catalog enabled visitors to search across the entire library collection. With one search you can find everything that we own on a particular artist, whether it is a book, website, video, sales catalog, or file of newspaper clippings. Over the past eight years we have continued to enhance the online catalog, adding numerous electronic journals and databases, links to open-source materials, and links to specialized art libraries and their myriad resources. But we didn't stop there. Researchers wanted access to our online catalog via their mobile devices, and 2010 brought development of the "Bookmobile."

The emergence of e-books posed yet another new challenge in 2012. Although a recent study had found that only about 2 percent of the e-books offered by standard library vendors are on art, architecture, and design, it was clear we needed to locate and make relevant e-books available. Locating appropriate e-books was easy. Making them available for use was not, and the Ingalls Library became a pioneer among art museum libraries in e-book circulation. Today, if you want to read an e-book you can check out an iPad to be used in the library or download the e-book to your computer for use in the library.

Most recently we began the digitization of rare and unique materials, such as those in our John L. Severance arms and armor book collection and our Wade lace book collection. Upon digitization the books are completely searchable and are

contributed to the Getty Research Portal. This free online search platform offered by the Getty Research Institute provides global access to digitized art history texts in the public domain, and gives researchers local, round-the-clock access to these materials.

Archival materials have also been identified for digitization, including our extensive collection of historical editorial photography on unstable and deteriorating negative film. At the same time we have been digitizing small audiovisual collections and making them available on the library's website. Do you want to hear what the late actor Vincent Price had to say about the museum collection? Access the color slideshow that he narrated on the library's website ([http://library.clevelandart.org/museum\\_archives/audio\\_visual/vincent-price-slide-tour](http://library.clevelandart.org/museum_archives/audio_visual/vincent-price-slide-tour)). Our ultimate goal is to provide full digitized access to all of our rare and unique materials via the museum's website.

Publicizing our collections requires creativity, and the museum archives posts on Tumblr twice each week: a Monday "countdown to the centennial" and a "throwback Thursday." You can also read our award-winning blog at [library.clevelandart.org/blog](http://library.clevelandart.org/blog) or follow us on Twitter, @Ingalls Library.



Ask-an-Expert, our current prototype venture in Gallery One, was developed from the 2014 Caravaggio focus exhibition Ask-an-Expert project where visitors submitted their handwritten questions on cards and the library and archives staff provided answers. The new prototype

allows visitors to ask questions using Gallery One iPads, the museum's website, and the library's website. Questions are answered, and the questions and answers may be displayed within the Ask-an-Expert feature. Our goal is to engage with museum visitors in a new way, responding to questions outside the traditional library setting while using our exceptional collections and our staff's research expertise. We hope the display of questions and answers will encourage visitors to ask their own questions and to learn from the questions of others.

In the next 100 years we will most likely have several new physical settings, but our strategic focus on creating a culture of innovation, combined with excellent and evolving public services, will continue to distinguish the Ingalls Library and Museum Archives. 🏠



## Martin Luther King Jr. Day

Every January, the museum celebrates the life and legacy of Dr. Martin Luther King Jr. with a community celebration featuring gallery experiences, art-making activities, and performances. The theme of this year's celebration is "The Power of Words and Expressions." Dr. King worked tirelessly to give a voice back to the oppressed people of our nation while communicating the message of love's ability to conquer hate. His words inspired a generation to rally against the injustices of their time, and his message continues to hold considerable meaning today.

To celebrate his teachings of love and equality, we invite community members to join us at the museum on Monday, January 18 and participate in a variety of themed activities: help build a collaborative artwork that allows us to visualize our community's identity, create a symbol that represents your individual identity, design scarves to donate to those in need, or pose for a portrait that embodies your unique nature. This day of celebration also includes performances by local musicians and spoken word poets.

**Martin Luther King Jr. Day** Monday, January 18, 11:00–4:00.

**Taylor Hoffman**  
Neighborhood  
Engagement  
Coordinator

## Community Arts Around Town

Enjoy Community Arts artists and performers at area events. For details and updated information see [clevelandart.org](http://clevelandart.org).

**Art Crew** Characters based on objects in the museum collection visit your community. \$50 non-refundable booking fee and \$75/hour with a two-hour minimum. Call 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Parade the Circle Leadership Workshops** The annual Parade the Circle is Saturday, June 11. To get help planning a parade ensemble, leaders of school or community groups can enroll in free training workshops in parade skills. Workshops at the parade studio begin in March. For more information and a schedule, call 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org). Public workshops at the museum begin April 29.

Supported by Medical Mutual

## MIX

**MIX: Mask** Friday, February 5, 5:00 to 9:00.

Celebrate Mardi Gras at MIX: Mask! Check out masks from around the world in the galleries, see performances by students from the Cleveland Humanities Collaborative, go hands-on with a masks-themed Art Cart, and unleash your creative side when you make your own Mardi Gras-style mask. Plus, check out the special exhibitions *Silent Poetry: Masterworks of Chinese Painting* and *Imagining the Garden*.

*The New Year's Eve party replaces MIX for January.*

## JACK Quartet

Among the most exciting young string quartets in the United States today, the JACK Quartet makes its Cleveland Museum of Art debut with back-to-back programs March 1 and 2. First is a performance of Georg Friedrich Haas's String Quartet no. 3 "In iij. Noct," an evening-length work played in complete darkness with the musicians seated in the four corners of the room. Toward the end of the quartet, a quote by Gesualdo is heard; the work takes its title from his *Responsoria: FERIA V, Resp. VII*. The second program centers on the world premiere of two pieces by Cenk Ergün (b. Turkey, 1978). Winner of a 2014 Chamber Music America classical commissioning program award, Ergün's *Sonare* (2015) and *Celare* (2015) approach the string quartet in different ways: "You want to do everything because the string quartet can do everything. But you can't do anything because the string quartet has done everything," the composer says. "A pair of works meant for the same concert is a way to deal with this dilemma, where *Sonare* tries to do everything and *Celare* tries to do nothing."

The JACK Quartet performs March 1 at Transformer Station and March 2 in Gartner Auditorium.

**Thomas Welsh**  
Curator of  
Performing Arts



GREGORY H. DONLEY

**Gallery Concerts: CIM/CWRU Joint Music Program** Wednesdays, January 6 and February 3, 6:00, galleries. Hour-long concerts feature young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs. Programs announced the week of the concert at [clevelandart.org](http://clevelandart.org). Free; no ticket required.

**Organ Concert** Sunday, February 14, 2:00, Gartner Auditorium. Students of the studio of Todd Wilson perform solo works on the McMyler Memorial Organ.

## Coming in March

Don't miss upcoming winter-spring appearances by some of the world's leading performers: in a unique mini-residency in Cleveland, the **JACK Quartet** performs concerts on successive nights in two museum venues; **Dervish** celebrates Irish music and has been instrumental in bringing it to a worldwide audience; and Flamenco meets Persian classical music in **Qasida**.

**Two nights with the JACK Quartet** Tuesday, March 1, 7:30, Transformer Station. Haas, String Quartet no. 3 "In iij. Noct." \$25, CMA members \$22. Wednesday, March 2, 7:30, Gartner Auditorium. Cenk Ergün world premieres. \$33-\$45, CMA members \$30-\$40.

Supported by Medical Mutual

Visit [cma.org/performingarts](http://cma.org/performingarts) for in-depth information about these and other upcoming concerts.

**JACK Quartet** One at Transformer, one in Gartner



HENRIK OLUND



**Nanook of the North** Classic from 1922

## Documentary Filmmaker Robert J. Flaherty: Return of the Naïve

Long regarded as the father of the documentary, American filmmaker Robert J. Flaherty (1884–1951) is best known for his 1922 Inuit classic, *Nanook of the North*. An explorer turned filmmaker, Flaherty carved film poetry out of raw footage of rough-hewn lives. He traveled to remote corners of the world and immersed himself in the culture of the people living there. When he found a story to tell, he employed the resources of the young movie medium to produce works as beautiful, gripping, and heroic as those coming out of Hollywood.

Flaherty's movies celebrated the courage and stamina of "primitive" peoples living in extreme (often harsh) environments. But sometimes he cheated in depicting this reality by "casting" leads based on their photogenic qualities, asking others to play roles (e.g., Nanook's screen wife was not his real-life spouse), or staging scenes for dramatic or comedic effect. In some features, he asked his subjects to revive traditional hunting practices that had been discontinued. Flaherty found the old ways more romantic and cinematic, and he justified his liberties by saying that "one often has to distort a thing in order to catch its true spirit."

That true spirit is evident in all his films. His ethnographic "docufictions" conjure up lost worlds and afford moviegoers a chance to discover something for themselves: that Robert Flaherty was a screen artist par excellence.

**John Ewing**  
Curator of Film

### NEW DIGITAL RESTORATION

**Moana with Sound** Friday, January 8, 7:00. Sunday, January 10, 1:30. *Moana*, Flaherty's beautiful South Seas silent, is shown here with authentic sounds and music recorded by Flaherty's daughter in the 1970s.

**Nanook of the North** Sunday, January 17, 1:30. Flaherty re-creates the harsh, heroic daily life of an Inuit family living in the Arctic Circle.

**Man of Aran** Sunday, January 24, 1:30. Rugged fishermen and farmers subsist on the barren Aran Islands off the west coast of Ireland. Preceded by Flaherty's short *A Night of Storytelling*, recently restored by the Harvard Film Archive.

**The Land** Sunday, January 31, 1:30. Flaherty's unflinching look at rural poverty and land abuse in post-Depression America is preceded by his shorts *Twenty-Four-Dollar Island* and *Industrial Britain*.

### ARCHIVAL 35MM PRINT!

**Louisiana Story** Sunday, February 7, 1:30. A Cajun boy's idyllic existence is shattered by the erecting of an oil derrick.

Print courtesy the Library of Congress



**Louisiana Story** Oil in the bayou

*All movies show in the Morley Lecture Hall. Each program \$10; CMA members, seniors 65 & over, students \$8; no passes or vouchers.*

## First-Run Films

Shown in the Morley Lecture Hall. Each film \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

**Flowers** Sunday, January 3, 1:30. Wednesday, January 6, 7:00. A middle-aged woman in an unhappy marriage finds her spirits lifted when an anonymous bouquet of flowers arrives at her door every week.

**Peggy Guggenheim: Art Addict** Wednesday, January 13, 7:00. Friday, January 15, 7:00. Documentary on the liberated, bohemian life of the storied art collector.

**Time out of Mind** Wednesday, January 20, 6:45. Friday, January 22, 6:45. Richard Gere plays a homeless man in this acclaimed observational drama.

**Noma, My Perfect Storm** Wednesday, January 27, 7:00. Friday, January 29, 7:00. Celebrated chef René Redzepi tries to rebound after a disastrous year.



**The Wandering Muse** Wednesday, February 3, 7:00. Friday, February 5, 7:00. This tuneful documentary surveys music of the worldwide Jewish diaspora.

**A Sinner in Mecca** Wednesday, February 10, 7:00. Friday, February 12, 7:00. A gay, Indian-born Muslim surreptitiously documents his pilgrimage from New York to Islam's holiest site.

**Sembene!** Wednesday, February 17, 7:00. Friday, February 19, 7:00. Profile of seminal Senegalese director Ousmane Sembene (1923–2007), “the father of African cinema.”

**Troublemakers: The Story of Land Art** Wednesday, February 24, 7:00. Friday, February 26, 7:00. Portrait of New York City artists who produced a series of large earthworks in the American Southwest in the 1960s and '70s.

**Flowers** Say what with flowers?

## Late Truffaut

The final three features by French New Wave master François Truffaut (1932–1984), all shown in the Morley Lecture Hall. Each movie \$10; CMA members, seniors 65 & over, students \$8; no passes or vouchers.

**The Last Metro** Sunday, February 14, 1:30. In German-occupied WWII Paris, a French stage actress (Catherine Deneuve) runs her Jewish husband's theater while he is “away” (hiding in the basement).

**The Woman Next Door** Sunday, February 21, 1:30. The life of a happily married family man (Gérard Depardieu) unravels when an ex-lover moves in next door.

**Confidentially Yours** Sunday, February 28, 1:30. A breezy Hitchcockian crime comedy in which a philandering boss is accused of murder and his secretary tries to find the real killer. With Fanny Ardant and Jean-Louis Trintignant.



**The Last Metro** Wartime romance for Valentine's Day



## Hamza Walker on Kerry James Marshall's *Bang*

Artist Kerry James Marshall's work explores the African American experience with an eye toward illuminating the marginalization of black people in representations of American history. This January, visit the contemporary gallery to see *Bang*, Marshall's monumental painting depicting a Fourth of July scene.

**Bethany Corriveau**

Audience  
Engagement Specialist,  
Interpretation

"We tend to assume there is one history of America: the mythical, heroic narrative of an all-inclusive, grand project that had at its inception the goal of embracing differences and treating all as equal," Marshall said in a 2013 interview for *Art in America*. "If we allow ourselves to be lost in this mythology, we overlook the more disturbing, less humane dimensions of our history."

Part of the Progressive Art Collection, the work kicks off the museum's loan program celebrating the centennial and highlighting our collegial relationships with institutions across the country.

To discuss Marshall's work and career, the museum welcomes Hamza Walker, director of education and associate curator for the Renaissance Society, the noncollecting museum of contemporary art at the University of Chicago, and contributing author to *Kerry James Marshall: Look See*, a catalogue produced on the occasion of Marshall's first exhibition at the David Zwirner Gallery in London in 2015. Join us for a discussion of *Bang* and its creator on Saturday, January 23 at 2:00 in gallery 229. Free; no registration required.

## Lectures

For ticketed lectures call 216-421-7350 or visit [clevelandart.org](http://clevelandart.org).

**Curator Talk: Imagining the Garden** Wednesday, January 13, 6:00. Explore *Imagining the Garden* with Heather Lemonedes, curator of drawings. Meet at the atrium desk. Free; no registration required.

**Contemporary Artist Lecture Series: Zanele Muholi** Saturday, February 6, 2:00. Artist and visual activist Zanele Muholi. Join the South African artist in her first Cleveland appearance. Free; registration recommended.

## Centennial Chats

Other museums are celebrating our centennial by lending masterpieces from their collections! Our curators and educators offer short talks focused on these loans. January 12, 13, 27, and 29, 2:00: Kerry James Marshall, *Bang*, from the Progressive Art Collection. Meet in gallery 229. February 9, 10, 23, and 24, 2:00: Titian, *Portrait of Alfonso d'Avalos, Marchese del Vasto, in Armor with a Page*, from the J. Paul Getty Museum. Meet in gallery 217.

## CMAtennial Tours

Wednesdays, January 14 and February 11, 6:30 (members-only). Saturdays, January 10 and February 14, 1:30. Celebrating 100 years since our doors opened, we offer these new audience participation tours. Take a selfie, play games, strike a pose, and experience the CMA in unexpected ways.

## In the Galleries

**Guided Tours** 1:00 daily, plus Saturdays and Sundays at 2:00 and Tuesday mornings at 11:00. See [clevelandart.org](http://clevelandart.org) for topics. Meet at the atrium desk. Free.

**Art in the Afternoon** Second Wednesday of every month, 1:15, for audiences with memory loss. Free, but preregistration required; call 216-231-1482.

## The Art of Looking

Every month, explore a new theme through close examination, reflection, and discussion of a select few works of art. Meet at the atrium desk.

January 27, 3:00: Gold, silver, bronze, iron—dive into the details of metalwork.

February 24, 3:00: Rippled, smooth, grainy, rough—let's explore how artists treat surfaces.

## Book Club

**Art and Fiction Book Club: Elizabeth and Her German Garden**

Three Wednesdays, January 13–27, 1:30–2:45 OR three Thursdays, January 14–28, 3:30–4:45. *Elizabeth and Her German Garden*. \$40, CMA members \$30.

## CWRU Audits

Museum members may audit CWRU art history classes for \$200, January 11 to April 25.

ARTH 340/440: *Issues in the Arts of China: Chinese Painting*. Tuesdays and Thursdays, 10:00–11:15. Instructor: Noelle Giuffrida.



## FUN AND GAMES

### Parents and Kids

**Stroller Tours** Second and third Wednesdays of every month, 10:30–11:30. Free; register at the ticket center. Meet at the atrium desk.

*Materials of the Artist* January 13 and 20

*Love Stories* February 10 and 17

*Black and White* March 9 and 16

**Art Stories** Thursdays, 10:30–11:00. A storytime designed for children ages 2 to 5 and their favorite grown-up. Free; register through the ticket center. *Hot and Cold* January 7, *Up, Down, and Around* January 14, *Black and White* January 21, *Hats Hats Hats* January 28, *A Is for Apple* February 4, *B Is for Blue* February 11, *C Is for Car* February 18, and *D Is for Dog* February 25.

**Art Together** is about families making, sharing, and having fun together in the galleries and in the studio.

*Watercolor Workshop* Sunday, January 24, 1:00–3:30. Adult/child pair \$36, CMA members \$30; each additional person \$10.

*Paper Collage and Sculpture Workshop* Sunday, February 28, 1:00–3:30. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration January 1; nonmembers January 15.

*Printmaking Workshop* Sunday, March 13, 1:00–3:30. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration February 1; nonmembers February 15.

**“Well Spring” Water Jug** c. 1847. Designed by Richard Redgrave (British, 1804–1888), executed by J. F. Christy, Stangate Glass Works (Lambeth, England). Glass, enamel decoration; 26.7 x 17.2 cm. Sundry Purchase Fund 1977.76. In *Imagining the Garden*, subject of Heather Lemonedes’s talk on January 13.

**Second Sundays** 11:00–4:00. Family-friendly activities—no two Sundays are the same!

*Looking at Landscapes*  
January 10

*Community of Creativity*  
February 14

Supported by Medical Mutual

**Art Cart** Touch genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2467.

*Docents’ Choice: Flowers* Sunday, January 10, 1:00–3:00. *Art of the Alphabet* Monday, January 18, 1:00–3:00. *Masks: Around the World* Friday, February 5, 5:00–7:00. *Problem Solving: What in the World?* Sunday, February 14, 1:00–3:00.

### Adults

**Make & Take: Craft with Style** Second Wednesday of every month, 5:30–8:00. Learn new techniques and grab a drink! \$5.

*Mini Weaving* January 13

*Collage Valentines* February 10

**Meditation in the Galleries** Saturdays, January 9 and February 13, 11:00, gallery 247. Free; no registration required.

**Yoga at the Museum** Saturday, January 16, 11:00–12:30, led by the Atma Center. Pre-registration required. \$12, CMA members \$8. Limit 30 participants. Please bring your own mat. Registrants must also complete a liability waiver, either in person or online via the Atma Center’s website.

**Trivia Night: One Hundred Years of History** Friday, January 22, 7:00. Celebrate the CMA’s centennial by answering questions about the last 100 years. Free; suggested donation \$5.



ROBERT MULLER

## Family Game Night

Fun and games! That’s what you can expect when you attend one of our Family Game Nights. Families start in the Ames Family Atrium playing supersized games like chess, Twister, or Snakes and Ladders, and competing in Minute to Win It challenges and quiz games. Later, families gather to explore the museum on a staff-led scavenger hunt through the galleries. On February 19, families will enter the galleries on a treasure quest. *X* marks the spot where family-friendly competition and great art meet. We hope you’ll join us.

Held three times a year, Family Game Night invites families to engage with the collection in a new way. In February we send families on adventures “around the world,” in July we throw our Atrium Block Party, and in October we host a game night full of mysteries. Each game, puzzle, and scavenger hunt is linked to the collection and is specifically created for these events. By playing together, families experience the museum as a vibrant place with clue-filled artworks. Who knew that careful observation could win you a prize!

**Family Game Night: Treasure Quest** Friday, February 19, 5:30–8:00. \$24 per family, CMA members \$20; \$25 day of event. Register online or at the ticket center.

**Kate Hoffmeyer**  
Master Teacher

## Technique: Printmaking

People of all ages can explore printmaking at the museum. Our youngest visitors practice screenprinting with stencils at Second Sunday family days and relief printing with Styrofoam plates in studio classes. Students in programs such as Teen CO-OP learn these techniques as well, using the linocut process to design their own logos. They also work with local designers to create silk-screened posters and tote bags for their annual Teen Night in the spring.

Teaching artist Cliff Novak, a graduate of the Cleveland Institute of Art and Cleveland State University, works with students of all ages. Novak describes his classes as offering “the best of both worlds for the artist.” He elaborates:

It's old school, in that there are time-honored, sequential, orderly processes like silk-screening and linoleum block printing. In a world of high-tech art these tactile processes still require the ability to work with your hands, a printing press, and all kinds of wonderful papers and inks. And at the same time, monoprinting offers the potential for spontaneity and self-expression, immediate results, and unique imaging with a sense of mystery in the finished product.

Explore [cma.org/learn/in-the-studio](http://cma.org/learn/in-the-studio) for more information, including short video clips of studio projects.

**Patty Edmonson**  
Intergenerational  
Interpretation  
Specialist



FRANK LANZA

### My Very First Art Class

Four Fridays, January 8–29, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *Big/Little, Winter, Animals, Build It.*

Four Fridays, February 5–26, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *Cities, Hearts, Then What Happened?, Dance.*

Three Fridays, March 4–18, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). *Sculpture, Pattern, 123.*

January and February classes: one adult/child pair \$65, CMA members \$55; additional child \$24. March classes: one adult/child pair \$48, CMA members \$40; additional child \$18. Limit nine adult/child pairs.

### Studios for Children and Teens

Six Saturdays, March 12–April 23 (no class March 26), 10:00–11:30 or 1:00–2:30.

**Art for Parent and Child** (age 3) Mornings only. Limit 12 pairs.

**Mini-Masters: Pattern** (ages 4–5)

**Line Around** (ages 5–6)

**Colorific** (ages 6–8)

**Vivid Visions** (ages 8–10)

**Start with the Basics 3** (ages 10–12)

**Teen Drawing Workshop** (ages 13–17)

#### FEES AND REGISTRATION

Most classes \$84, CMA members \$72. Art for Parent and Child \$96/\$84. Registration for all studios is on a first-come, first-served basis. Member registration begins February 1; general registration begins February 16. Register in person or call the ticket center at 216-421-7350. \$10 late fee per order beginning one week before class starts.

#### SAVE THE DATES!

**Summer Session** takes place in July and early August. Watch for news about summer camps!

### Adult Studios

For more information, e-mail [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org). Some classes have materials or model fees; see [clevelandart.org](http://clevelandart.org).

**Workshop: Shibori** Saturday, March 5, 10:00–4:00. JoAnn Giordano. \$90, CMA members \$75.

**Workshop: Ikebana** Saturday, March 5, 10:00–4:00. Isa Ranganathan. \$85, CMA members \$70.

**Painting for Beginners: Oil and Acrylic** Eight Tuesdays, March 8–April 26, 10:00–12:30. Susan Gray Bé. \$195, CMA members \$150.

**Introduction to Drawing** Eight Tuesdays, March 8–April 26, 1:00–3:30. Jo Ann Rencz. \$205, CMA members \$155.

**Chinese Painting** Eight Tuesdays, March 8–April 26, 1:00–3:30. Mitzi Lai. \$195, CMA members \$150.

**Introduction to Painting** Eight Wednesdays, March 9–April 27, 10:00–12:30. Cliff Novak. \$195, CMA members \$150.

**Drawing in the Galleries** Eight Wednesdays, March 9–April 27, 10:00–12:30 or 6:00–8:30. Susan Gray Bé. \$205, CMA members \$155.

**Watercolor** Eight Wednesdays, March 9–April 27, 10:00–12:30. Jesse Rhinehart. \$195, CMA members \$150.

**Watercolor in the Evening** Eight Wednesdays, March 9–April 27, 6:00–8:30. Jesse Rhinehart. \$195, CMA members \$150. Paper provided.

**Beginning Watercolor** Eight Thursdays, March 10–April 28, 9:30–12:00. Jesse Rhinehart. \$195, CMA members \$150.

**Composition in Oil** Eight Fridays, March 11–April 29, 10:00–12:30 or 6:00–8:30. Susan Gray Bé. \$215, CMA members \$160.

**Gesture Drawing** Three Sundays, April 10–24, 12:30–3:00. Susan Gray Bé. \$95, CMA members \$85.

## Workshops

**The Art of Storytelling** Four Saturdays, February 6–27, 11:00–1:30, with a final storyteller's showcase on Saturday, February 27, 2:00, Lecture Hall. Can't make the workshop? Join the storytellers as they share their stories in a final showcase on February 27.

Ray Caspio is a performer, monologist, writer, illustrator, educator, and a veteran of 18 original theatrical pieces. His work explores queer identity and the performer/audience relationship.

Laura Mlakar is an English teacher at Twinsburg High School. A graduate of the National Writing Project, she has taught grades 9–12, including AP language and composition.

\$115, CMA members \$95. Advance registration required; space limited. See article below.

**Bar Bead** 250–550. Mexico or Central America, Maya style. Jadeite-albite, modern black pigment; h. 4.6 cm. John L. Severance Fund 1950.377



**Introduction to Maya Hieroglyphic Writing** Sunday, February 21, 10:00–4:00. Archaeologist Phil Wanyerka introduces basic concepts in the morning; in the afternoon, he and Dr. Olivia Navarro-Farr collaborate in a gallery-based exploration. \$25, \$20 CMA members, \$10 students. Register through the ticket center by calling 216-421-7350 or at [tickets.clevelandart.org](http://tickets.clevelandart.org).

## For Teachers

**Art to Go** See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Call 216-707-2467 or see full information at [clevelandart.org](http://clevelandart.org).

Supported by Ernst & Young

**Transportation Subsidies for School Visits to the Museum** Bus reimbursements may be available (September–April) for pre-K–12 schools with at least 30% of students qualified for free/reduced lunch. Funding is limited. Please visit [goo.gl/WdtbF4](http://goo.gl/WdtbF4) or contact Diane Cizek (216-707-2468 or [dcizek@clevelandart.org](mailto:dcizek@clevelandart.org)).

Support provided by the Womens Council of the Cleveland Museum of Art, Eaton Charitable Fund, and Kent H. Smith Charitable Trust.

**Pharaoh: King of Ancient Egypt** Opening March 13. Field trip information available at [cma.org/learn](http://cma.org/learn).

**Early Childhood Educator Workshop: Science and Art** Saturday, March 5, 10:00–1:00. Register by February 20. \$25, TRC Advantage members \$20; fee includes parking. For more information, contact Liz Clay (216-707-2181 or [lclay@clevelandart.org](mailto:lclay@clevelandart.org)).

**TRC to Go—Professional Development Comes to You!** The Teacher Resource Center offers custom-designed professional development sessions, on-site and off-site, for your district, school, or subject area. To find out more, contact Dale Hilton (216-707-2491 or [dhilton@clevelandart.org](mailto:dhilton@clevelandart.org)) or Hajnal Eppley (216-707-6811 or [heppley@clevelandart.org](mailto:heppley@clevelandart.org)). To register for workshops, call 216-421-7350.

For up-to-date information regarding educator events and workshops, visit [cma.org/learn](http://cma.org/learn).

## The Art of Storytelling

The tales from last year's Art of Storytelling workshop were funny, sad, hopeful, melancholic, and above all, deeply meaningful. They ranged from musings on the meaning of faith found in the sea green of a Buddhist tabernacle to hilarious anecdotes of life in a dense urban area a hundred years after William Glackens painted *The Drive, Central Park*.

This February, join a new group of storytellers and discover your own story. Over the course of the month, find a work of art for inspiration, then work with an expert editor and master thespian to create, refine, and perform your story. No prior writing or performance experience is required, only an open mind, comfortable clothes, and the willingness to create something amazing.

The workshop begins Saturday, February 6, 11:00–1:30, and continues weekly for four sessions, culminating in a final showcase open to the public on Saturday, February 27 at 2:00 in the museum's Lecture Hall.

\$115, CMA members \$95. Advance registration required. Space is limited.

**Bethany Corriveau**

Audience  
Engagement Specialist,  
Interpretation



**The Drive, Central Park** c. 1905. William Glackens (American, 1870–1938). Oil on canvas; 64.5 x 81 cm. Purchase from the J. H. Wade Fund 1939.524



**Fight between a Tiger and a Buffalo** 1908. Henri Rousseau (French, 1844–1910). Oil on fabric; 170 x 189.5 cm. Gift of the Hanna Fund 1949.186

## On the Road

**See works from Cleveland's collection in exhibitions around the world**

*The Shadow of the Avant-Garde*, Museum Folkwang, Essen, Germany, through January 10, features Henri Rousseau's *Fight between a Tiger and a Buffalo*.

*Senufo: Art and Identity in West Africa*, organized by the CMA, at the Musée Fabre, Montpellier, France, through March 6, features four works from the Cleveland collection.

*Paul Strand: Master of Modern Photography*, Victoria and Albert Museum, London, April 2–July 31, includes Strand's *Susan Thompson, Cape Split, Maine*.

**More online** Search "objects on loan."



## In the Store

**CMA Building Ornament** Inspired by the museum's 1916 Beaux-Arts building, this solid brass ornament, electroplated with a non-tarnishing silver finish, features a giclée print. Designed and manufactured in the USA. Retail \$30; members receive a 25% discount January 1–February 29.

## Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

Mr. David B. Katz and  
Ms. Jill Tapper  
Nancy F. and Joseph P. Keithley  
Mr. and Mrs. Douglas A. Kern  
Steven and Denise Kestner  
Toby Devan Lewis  
Jon and Virginia Lindseth  
William P. and Amanda C. Madar  
Mr. and Mrs. Milton Maltz  
Barbara and Morton Mandel

## Why It Helps Us to Know about Your Legacy Gift

For anyone intending to make a bequest to the museum, it can be very helpful to contact us in advance to discuss your plans.

**We understand that some people do not disclose** There are various reasons why people do not reveal their charitable intentions to us. Knowing that their family circumstances could change and that they might have to remove or alter the bequest provision, they may not want to arouse expectations. They may regard a will as a very private matter and may not want to reveal provisions to any beneficiaries, whether individuals or organizations. They may fear that disclosing a bequest provision would invite solicitations. Possibly they are simply unaware that such information is important to us.

**We want to thank you** First, and foremost, we want to say thank you. We are always sad when we receive a surprise end-of-life gift and never had an opportunity to

say thank you to the donor for his or her foresight and thoughtfulness. Second, we would like to honor you by inviting you to join our Legacy Society. Third, we would welcome the opportunity to provide information about the impact your gift will have. Fourth, if your gift is very specific in nature, we would want to advise you about the particulars of fulfilling your intentions.

**Confidentiality assured** All information you provide is confidential and no details about your future gift are disclosed unless authorized by you. Also, disclosure is in no sense a binding commitment, for we understand that circumstances can change.

With these assurances, we hope you will consider informing us about any legacy gift you have made through a provision in your will or living trust or by beneficiary designation. Thank you so much for your generosity.

For more information, or for any other gift planning questions, contact Diane M. Strachan, CFRE (216-707-2585 or [dstrachan@clevelandart.org](mailto:dstrachan@clevelandart.org)).



DAVID BRICHFORD



Bring this game to the museum and see if you can spot five differences between each image and the real artwork.

Gallery 208



Want to check your answers? Bring your game to the information desk in the atrium.

Gallery One



FRONT COVER

**Portrait of Alfonso d'Avalos, Marchese del Vasto, in Armor with a Page** (detail), Probably January–February 1533. Titian (Tiziano Vecellio) (Italian, about 1487–1576). Oil on canvas; 110 x 80 cm. J. Paul Getty Museum, 2003.486. Centennial loan from the J. Paul Getty Museum, on view in gallery 217.

ABOVE

The museum's inaugural exhibition in 1916, featuring loans from museums around the world.